



Royal Academy of Music

PRACTICE CONCERT

Under the direction of ERIC GRANT, A.R.A.M.

On WEDNESDAY, 19th FEBRUARY, 1930, at 8 p.m.

No Repetition of a Piece,
or recall of a Performer,
is allowed at these Meetings

Practice Concerts are Students' Meetings and are a part of the Educational Course. Friends of Students who are present are expected to hear them with indulgence.

THE DOORS WILL BE CLOSED DURING EACH PIECE.

Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.				Names of Performers.
CHORAL No. 3—Organ	...	...	...	César Franck
PRELUDE and FUGUE in G sharp minor (Book I., No. 18)—Pianoforte	...	...	Bach	JOYCE HAYMAN
SONGS— “Angels guard Thee” “Berceuse”	...	...	...	MOLLIE ATKEY
			Godard	HARRY PATCHETT
		(Accompanist—DOROTHY STANTON)		
SONATA in E minor, Op. 90 (1st Movement)—Pianoforte	...	...	Beethoven	SARAH STEIN (Elizabeth Stokes Scholar)
		<i>Allegro animato con espressione</i>		
“PENSÉE ELÉGIAQUE” “WALZER”	...	...	De Swert Volkmann	DAVID FFRANGCON THOMAS (Ada Lewis Scholar) CATHERINE RIGNOLD RUTH PIRIE BORIS RICKELMAN
SONG—“Aux beaux rêves évanouis”	...	...	Saint-Saëns	E. MARGARET HASLETT (Parepa Rosa Scholar)
		(Accompanist—KATHLEEN MURRAY)		
CONCERTO in A (Köchel v. 219) (1st Movement)—Violin	...	...	Mozart	E. ST. CLAIR HOBBINS
	<i>Allegro aperto</i>			
	(Accompanist—EILEEN WILMOTT)			

INTERVAL OF FIVE MINUTES.

INTERMEZZO in E, Op. 116, No. 6	—Pianoforte	...	...	Brahms	MILDRED PHIPPS WALKER
CAPRICCIO in D minor, Op. 116, No. 7					
SONG—“Rose softly blooming” (Zemire und Azor)	...	...	...	Spohr	BEATRICE BARRADELL †
	(Accompanist—EILEEN RALPH)				
SONATA in A (1st and 2nd Movements)	...	...	...	Bach	TESSA FACER (Violin) DAISY HENWOOD (Pianoforte)
	<i>Andante</i> <i>Allegro assai</i>				
RONDO À CAPRICCIO in G, Op. 129—Pianoforte	...	...	...	Beethoven	EILEEN TRANMER
SONGS— “Traume durch die Dämmerung,” Op. 29, No. 1	...	...	...	R. Strauss	DOROTHY STANTON
“Das Kraut Vergessenheit”	...	...	...	Hildach	
	(Accompanist—FLORA BRERETON)				
SONATA No. 10, in E (1st and 2nd Movements)—Violoncello	...	...	...	Valentini	FLORENCE HOOTON
	<i>Grave</i> <i>Allegro</i>				
	(Accompanist—PEGGY MALE)				
SONATA in F sharp, Op. 78 (1st Movement)—Pianoforte	...	...	...	Beethoven	MARGARET LYELL
	<i>Adagio cantabile</i>				

† Second Study.

WEBER CONCERT GRAND PIANOFORTE

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme.

[P.T.O.]

FORTHCOMING SCHOLARSHIPS PRIZES, Etc.

THE LAST DAYS FOR RECEIVING NAMES

for the following Prizes, etc., are

February 20th (Thursday) - - - - LADY HOPKINSON PRIZE
(*Elocution*)

March 3rd (Monday) - - - - LEONARD G. VALLANCE PRIZE
(*Cellists*)

*The Competitions for the undermentioned prizes will take place on the
following dates :*

February 24th (Monday) - - - - STERNDALE BENNETT PRIZE

„ 26th (Wednesday) - - - - - GOLDBERG PRIZE

March 12th (Wednesday) - - - - - GRISI PRIZE

Late Entries for the L.R.A.M. Examination
(April Period) will be accepted up to February 28th
(Friday) with an additional LATE FEE OF 5/-

*For further details of the above, see the Scholarships and Prizes
Prospectus, obtainable from the Secretary.*

THE R.A.M. CLUB

FOUNDED 1889.

President - - - - - WILLIAM WALLACE, F.R.A.M.
Hon. Secretary - - - - - A. BRIAN NASH, A.R.A.M.

Social & Musical Meeting

On Monday, 24th February, 1930

AT THE
ROYAL ACADEMY OF MUSIC

CORTOT

RECEPTION by THE PRESIDENT
and Mrs. WALLACE

At 8.0 p.m.

PROGRAMME

PRELUDE, CHORALE, and FUGUE ... *César Franck*

M. Vincent d'Indy in his work on César Franck, points out that this composition belongs to a period of the three years 1884-87, when the composer devoted his creative activity to compositions for pianoforte, pianoforte and violin, or pianoforte and orchestra, thus reacting from a tendency in French music too exclusively symphonic. Born of this period and of this resolve are the "Prelude, Chorale and Fugue" (1884), the "Variations Symphoniques" (1885), the "Prelude, Aria and Finale" (1886-87), as well as the Sonata for Pianoforte and Violin (1886).

Proceeding to an analysis of the Prelude, Chorale and Fugue, M. d'Indy remarks that Franck's original intention was to write merely a Prelude and Fugue in the style of Bach, but he subsequently conceived the idea of inserting between these two pieces a Chorale in the same melodic spirit which dominates the whole composition.

"It was in this way," M. d'Indy observes, "that he was inspired to produce a strikingly personal work in whose design nothing is left to chance, but all the material, without exception, contributes towards the beauty and solidity of a monument."

Speaking of the two elements of the Chorale, M. d'Indy describes it as follows:—"A magnificent and eloquent phrase anticipates and suggests the future subject of the Fugue, whilst the Chorale itself is unfolded with a calm and devotional majesty. One cannot indeed misinterpret this fine work of art which stands as a profound and noble profession of a musician's faith, impelled by an austere ideal and revealing both the Christian Soul longing for his God as well as the echo of human aspirations and desires."

PRELUDES, Book I. *Debussy*

"Danseuses de Delphé"; grave and silent, they evolve to the slow rhythm of harps, zithers, and flutes. And in the mysterious shade of the temple, in which hover the heavy vapours of the sacred perfumes, there repose, invisible and present, the unknown God who meditates destinies.

"Voiles"; boats at rest in the luminous port. Their sails flap gently, and the breeze which swells them draws towards the horizon, where the sun is sinking, the flight of a white wing over the caressing sea.

"Le Vent dans la plaine"; furtive and rapid it glides over the cropped grass, fastens on the bushes, tumbles the hedges, and sometimes, in the young ardour of the morning, with a more brusque breath, bows the springing corn with a long trembling wave.

"Les sons et les parfums tournent dans l'air du soir"; this is the lingering trouble of the dying day, the perfumes which slink in the caress of the air, the confused vibrations that the gentle night gathers up as it advances, and, to limit one's self to the sense of Baudelaire's epigraph, the languishing dizziness in which a heart faints without reason.

"Les collines d'Anacapri"; movement in light, a sunny vision of the hills of Naples; a lively tarantella rhythm rolling along to the nonchalance of a popular refrain, the delicious and banal nostalgia of a love cantilena mingles intensely with the vibrations of too blue a sky, wounded by the untiring and piercing animation of a rapid flute.

"Des pas sur la neige"; on the sad and frozen background of the winter landscape whose sonorous spell is pronounced by Debussy, there are faint tracks still showing after the departure of the absent friend, each one sadly awaking the memory of a happiness that is gone.

"Ce qu'a vu le vent d'Ouest"; across the livid gleams of the dawn, or in the terror of the night, this is the awful vision of the tempest in which, among the howlings of the unchained sea, there pass cries of agony rejected by the waves.

"La Fille aux cheveux de lin"; a tender paraphrase of the Scotch song of Leconte de Lisle, who tells the charm and sweetness of the distant beloved, "seated in the flowering heather."

"La Sérénade interrompue"; a nocturnal and malicious fantasy à la Goya, translating the timid passion of a "novio," his love songs under a closed window, and his fearful or angry emotions at a sudden noise or for an "estudiantina" passing in the neighbouring alley, on a rhythm of guitars, nervous and arched, already found in "Iberia."

"La Cathédrale engloutie"; a Breton legend tells that in clear mornings when the sea is transparent, the Cathedral of Ys, which lies slumbering and accursed under the waves, emerges sometimes slowly from the depth of the ocean and of the ages. The bells ring, and the chanting of priests is heard. Then the vision disappears again under the indolent ocean.

"La Danse de Puck"; capricious, mobile, ironic, aerial, the subtle Shakespearian genius flies away, returns, here plays with a rustic whom he tosses over, there with a couple whom he insults, then swiftly vanishes.

"Minstrels"; a humorous and genial evocation of the atmosphere of a music-hall. Some English acrobats give themselves up phlegmatically to terrifying turns on the stage, while a burst of sensuous music suggests the facile charm of the haunt of pleasure.

MALICIOUS.

Reprinted (by kind permission of Messrs. J. & W. Chester, Ltd., Great Marlborough Street, W.1.), from "The Piano Music of Claude Debussy," by Alfred Cortot. Translated from the French by Violet Edgell.



Royal Academy of Music

THE FOLLOWING
LECTURES, CONCERTS, &c.,

WILL BE GIVEN DURING THE

“REVIEW” WEEK from the 24th to 29th MARCH, 1930

Tickets for the above Lectures are enclosed.

Students *must* attend those Lectures for which their tickets are stamped in *red*, unless they have special permission from the Principal to be absent.

The tickets at each Lecture will be collected by the attendants, and should have written upon them the name of the student who uses them.

All Students must attend the Elements Examination on the date, and at the time specified, according to lists displayed in the Entrance Hall. Failure to attend will disqualify the Student concerned for any Award at the Annual Examination.

MONDAY, 24th MARCH

10 a.m. ELEMENTS EXAMINATION (a).
12.15 p.m. LECTURE by THEODORE HOLLAND, O.B.E., F.R.A.M.—“A Modern Standpoint of Musical Criticism.”
2 p.m. ELEMENTS EXAMINATION (b).

TUESDAY, 25th MARCH

10 a.m. ELEMENTS EXAMINATION (c).
12.15 p.m. CONCERT—String Orchestra.
2 p.m. ORCHESTRAL REHEARSAL.

WEDNESDAY, 26th MARCH

10 a.m. ELEMENTS EXAMINATION (d).
12.15 p.m. LECTURE by W. GILLIES WHITTAKER, D.Mus., *Officier d'Academie, Gardiner Professor of Music, Glasgow University, Principal, Scottish National Academy of Music.*—“The Musical Profession and its Relation to the Community.”
2 p.m. ELEMENTS EXAMINATION (e).

THURSDAY, 27th MARCH

10 a.m. LECTURE by RUSSELL CHESTER, B.A., A.R.A.M.—“Anomalies of the Pianoforte and its Music.”
12 noon. LECTURE by MISS M. ST. CLARE BYRNE.—“The Theatre in Elizabethan London.”
3 p.m. CHAMBER CONCERT.

FRIDAY, 28th MARCH

10 a.m. LECTURE by ROBERT RADFORD, F.R.A.M.—“Some Difficulties of the British Singer.”
12 noon. LECTURE by THE RT. HON. THE LORD MOYNIHAN OF LEEDS, P.R.C.S.—“Medicine and Art.”
2 p.m. ORCHESTRAL REHEARSAL.

SATURDAY, 29th MARCH

10 a.m. LECTURE by B. PATTERSON PARKER, F.R.A.M.—“Some Sidelights on the Teaching and Playing of Stringed Instruments.”
12 noon. ADDRESS by THE RT. HON. and RT. REV. THE LORD BISHOP OF LONDON, K.C.V.O., D.D., LL.D.
3 p.m. CHORAL CONCERT.
8 p.m. STUDENTS' DANCE.—Reception by Mrs. Stanley Marchant.



ROYAL ACADEMY OF MUSIC

INSTITUTED, 1822

INCORPORATED BY ROYAL CHARTER 1830

Patrons :

HIS MAJESTY THE KING
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

ORCHESTRAL CONCERT

Philharmonic Hall, Liverpool

ON

WEDNESDAY, JUNE 4th, 1930,

AT 2.30 P.M.

CONDUCTOR :

SIR HENRY J. WOOD,
D.Mus., F.R.A.M., F.R.C.M.



THE ROYAL ACADEMY OF MUSIC

R.A.M. concert
Liverpool
June 4th, 1930.



Photo by

SIR HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

Elliott & Fry, Ltd.

*Sincerely yours
Henry J. Wood*

PROGRAMME

National Anthem

OVERTURE—"Le Carnaval Romain," Op. 9	...	...	Berlioz
SONGS { "Ein Schwan" "Ein Traum," Op. 48, No. 6 } FREDA TOWNSON	...	...	Grieg
CONCERTO in D <i>Allegro maestoso</i>	...	...	Paganini
Solo Violin—DAVID TAYLOR (Gowland Harrison Exhibitioner)			
RECIT. and RONDO—"Mia speranza adorata" (Köchel v. 416) JOAN COXON	...	...	Mozart
SYMPHONY No. 2, in D, Op. 73 (1st Movement) <i>Allegro non troppo</i>	...	...	Brahms
Conducted by OTTO ERNST			

INTERVAL OF FIVE MINUTES

BRANDENBURG CONCERTO No. 3, in G—for Strings <i>Allegro moderato</i>	...	...	Bach
SONGS { "Where Corals lie" "Sabbath morning at Sea" } (Sea Pictures, Op. 37) VALETTA IACOPI (Associated Board Exhibitioner)	...	...	Elgar
CONCERTO No. 1, in E flat Solo Pianoforte—YELLAND RICHARDS (Blumenthal Scholar)	...	...	Liszt
RECIT.—"My Arms" ARIA—"Sound an Alarm" } (Judas Maccabæus) WILFRED MILES (Walter Stokes Scholar)	...	...	Handel
CLOSING SCENE from "Götterdämmerung" IRENE MORDEN (Brünnhilde)	...	...	Wagner

STEINWAY CONCERT GRAND PIANOFORTE

THE ROYAL ACADEMY OF MUSIC.

JN the year 1822, John Fane, eleventh Earl of Westmorland (a distinguished Diplomat) returning to England after his experiences at Foreign Courts, came to the conclusion that something ought to be done to stimulate and encourage National Musical Art. He was himself a prolific composer, as the shelves of the R.A.M. Library bear witness, and finding that London lacked what other foreign Capitals possessed, namely, a School of Music, his Lordship conceived the happy idea of instituting and founding a music school similar in plan and purpose to those schools which he had visited on the Continent, but modified appropriately so as to suit the peculiar necessities and prejudices of the time and of the national temperament.

Accordingly, as eventually formulated on July 5th, 1822, by a meeting of "wealthy and aristocratic art-lovers," the scheme of the "Academy of Music" bears resemblance to other "charitable institutions" established about the same time under the influence of equally vague and indefinite emotional patronage.

In less than ten years after its inauguration the Academy had proved its value, and on the 23rd June, 1830 (exactly 100 years ago) H.M. King George IV. granted it a Royal Charter, by which it became "The Royal Academy of Music." Since its foundation the Academy has enjoyed the patronage of the Crown, and its President to-day is H.R.H. The Duke of Connaught and Strathearn, K.G.

With only twenty students (all of whom were boarders) and a teaching staff of some thirty odd, supplemented by a Head Master, a Governess, and a Principal, the Academy started on its chequered career on the 24th March, 1823, in what had been the town house of the Earl of Caernarvon, altered and amplified to suit its new purpose. As the needs and importance of the Academy increased,

neighbouring houses were annexed and in the year 1911, when the leases expired, the School removed to its present home in the Marylebone Road.

From the very beginning, the students of the Academy have been gathered from and representative of, the whole country.

To-day, when the number on the roll is nearly fifty times the original twenty, the representative character of the students is, if anything, greater than at first. Not only does every Colony and Dominion within the Empire contribute its quota, but from every part of the civilised world—literally, “from China to Peru”—young people are sent to be trained “in the cultivation of the Science of Music” and “to attain perfection in it” through the facilities afforded at the Royal Academy of Music.

The Authorities of the Academy, realising that the Institution is representative of, and responsible to, a world-wide constituency, have always endeavoured through the usual channels, public and private, to keep the work of the school before the attention of the whole Empire. The Concert to be given in Liverpool this afternoon by the Students’ Orchestra, under the direction of Sir Henry J. Wood—himself a most distinguished alumnus of the School—is an extension of this policy, and has been arranged with the object of allowing the many friends of the Academy, and music-lovers generally, in the North of England to get first-hand knowledge of the artistic activities of the oldest Music School of the British Empire.

In the life and work of the Academy, the Orchestra, which has been directed and trained by Sir Henry J. Wood since 1923, fills a place of the highest importance. Its personnel is continually subject to change as students enter and leave the School, but, as an organization, it remains the great nerve-centre from which energy and stimulus are radiated to the other activities of the Institution. Twice weekly, throughout the Term, it meets in the Academy Concert-Hall and engages, under its inspiring conductor, in the intensive study of Overtures, Symphonies, Concertos, and orchestral works of all schools and composers, from Bach to Bartók.

Orchestra :

First Violins :

GRINKE, FREDERICK O.
TAYLOR, DAVID
ALLEN, JOAN
BACH, JOHN S.
COLLINGE, CHRISTINA
COTTRELL, JOSEPHINE
GIPPS, ERNEST B.
GÓROWSKI, JOHN S.
GRAINGER, EILEEN
KEILLER, PEARL
KEMP, PHYLLIS
LUDVIPOL, MARNINA
MALLENDER, DOROTHY
MARTIN, DAVID
MCCUTCHEON, HUGH M.
MOONSHINE, BERNARD E.
NASH, NORA
NICOL, JOYCE
O'SULLIVAN, NOREEN
PAULIN, SYLVIA
SIMPSON, LISA.
SMITH, GILBERT
STABLEFORTH, EILEEN
TOWNSHEND, JACQUELINE
WRIGHT, JAMES

Second Violins :

FORBES, WATSON
BAINBRIDGE, VERA
BRYANT, JEAN
BUTCHER, KATE
BUTLER, NANCY
CHETWYND, ELIZABETH
EVANS, EILEEN A.
EZEKIEL, RAMA
HOBBINS, E. ST. CLAIR
HUDSON, MARJORIE
HUTCHINGS, NANCY
JONES, THOMAS
LANDMAN, MARY
LETT, SHEILA
LINDSAY, MADELINE
LUDLAM, CONSTANCE
LUPTON, BETSY
MANLY, EUGENIE
MELLOR, EILEEN
MORRISON, ANDREW
REES, EDNA
SCHMEISING, WILHELMINA
SHARPE, KATHERINE B.
SWANSON, ELSPETH
WALSWORTH, IVOR
WRIGHT, FRANCES

Violas :

LOCKYER, JAMES T.
ARVON-DAVIES, MORFYDD
BOLTON, BETTY
BRYER, BARBARA
EDWARDS, GWYNNE
MOORE, WINIFRED
NANKIVELL, PHILLIPA
NORTH, MARGERY
ROBSON, JEAN
TAYLOR, WALTER A.
TURNER, LORNA
WOOLLS, MARGARET M. A.

Violoncellos :

THOMAS, DAVID FFRANGCON
BENSON, GWENDOLINE
BURRIDGE, BERYL
CLAPHAM, JOHN
DAVIES, LORNA M.
DRING, ERICA
DUROSE, MARJORIE
FOURACRE, MARY
GRAMMEL, MARIE
HARMSWORTH, WILLIAM
HOOTON, FLORENCE
JESSETT, ALICE
LLOYD, MEGAN
McCarthy, EILEEN
PIRIE, RUTH
RICKELMAN, BORIS
WALTON, JOHN
WILSON, MARGARET C.

Double Basses :

WINTERBOTTOM, CHARLES
CHESTERMAN, E. D.
GRAY, CHARLES H.
GREENISH, DORIS
HULBERT, JOAN
LODGE, H. E.
STANLEY, PAUL J.
TILDESLEY, RICHARD

Flutes :

WALKER, EDWARD G.
BALDWIN, KATHLEEN
BROMHALL, OLIVE M.
HOPKINSON, MARIANA
SHACKLETON, EUSTYN

Piccolo :

SHACKLETON, EUSTYN

Oboes :

MACDONAGH, TERENCE
GASKELL, HELEN
SANDIFORD, PEARL

Cor Anglais :

GASKELL, HELEN

Clarinets :

DRAPER, HAYDN P.
KELL, REGINALD
TRANMER, EILEEN

Bass Clarinet :

LEAR, WALTER

Bassoons :

NEWTON, RICHARD
VINTER, GILBERT
DRAPER, PAUL B.

Horns :

CURSUE, ALFRED J.
ALEXANDRA, JOHN G.
BUTTON, E. A.
HYDE, ALAN D.
SMITH, GEORGE W.

Trumpets :

EDWARDS, C. W.
FENWICK, G.
PRITCHARD, ERIC
WILLIAMS, RALPH

Bass Trumpet :

FALKNER, A.

Trombones :

STEAD, FRANCIS E.
ATHERLEY, E.
EVANS, ROBERT

Tuba :

SMITH, H. R.

Tympani :

BENDER, CHARLES
ERNST, OTTO

*Bass Drum, Side Drum, Cymbals,
Triangle, Gong, Tambourines, &c.*

GRADER, W. J.
ASKEW, NORMAN
MIDDLEMISS, HUGH P.
NIEMAN, ALFRED

Harps :

MELHUISH, GWEN
WOLFE, JULIA

Librarian :

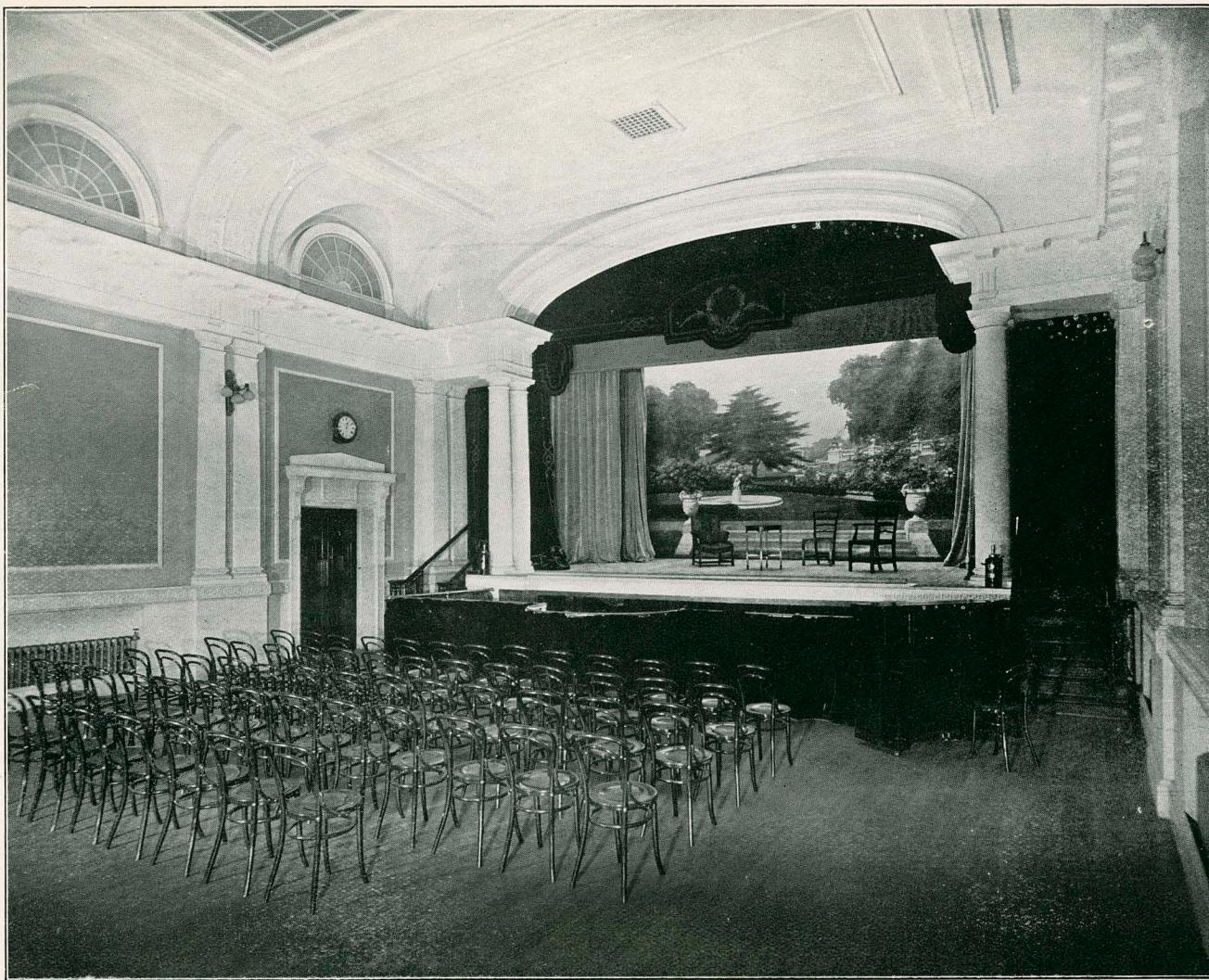
RENAUT, W. E.



Photo by

Alex Corbett

THE ROYAL ACADEMY OF MUSIC STUDENTS' ORCHESTRA
CONDUCTOR—SIR HENRY J. WOOD



THE DUKE'S REHEARSAL THEATRE

The Royal Academy of Music has been established for the training of Composers, Teachers and Executants in every branch of the Art.

Individual training is supplemented by systematic practice in :—

OPERA

CHORAL SINGING

ORCHESTRAL PLAYING

ENSEMBLE PLAYING

DRAMA

ETC., ETC.

All students taking the ordinary curriculum pay a uniform fee of Fourteen Guineas (£14 14s. 0d.) per term.

Prospectus and information may be had from

A. ALGER BELL,

Secretary.

The Royal Academy of Music,
York Gate,
Marylebone Road,
LONDON, N.W.1.



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AT 2.30 P.M.

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SIR HENRY J. WOOD,
D.Mus., F.R.A.M., F.R.C.M.

TELEGRAPHIC ADDRESS:
"COUNTERPOINT, LONDON."

TELEPHONE:
WELBECK 5461 (FOUR LINES.)



Royal Academy of Music,

YORK GATE,

MARYLEBONE ROAD, LONDON, N.W.1.

May, 1930.

The following Scholarships will be offered for competition at Michaelmas, 1930. Last day for receiving entry forms, fees, and Birth Certificates, 28th July, 1930. Detailed particulars and Forms of Entry can be obtained from the Secretary on application, stating for which Scholarship they are required :—

<i>Name of Scholarship.</i>		<i>Subject.</i>		<i>Sex.</i>
*Bach and Beethoven	...	Any Instrument or Voice		Either.
*Sir Michael Costa	...	Composition	...	Male.
+Maud Mary Gooch	...	Organ	...	Either.
+Ada Lewis	...	Singing (Tenor, Baritone or Bass)	...	Male.
+ „ „	...	Pianoforte (2 Scholarships)		Either.
+ „ „	...	Violin	...	Either.
+ „ „	...	Violoncello	...	Either.
*Macfarren	...	Composition	...	Either.
*Broughton Packer Bath		Violin	...	Either.
* „ „ „	...	Violoncello	...	Male.
*Thalberg	...	Pianoforte	...	Female.
*Tuer	...	Singing (Contralto Voice)	...	Female.

* Open. † Those who have not studied at the R.A.M.



THE ROYAL ACADEMY OF MUSIC



Photo by

SIR HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

Elliott & Fry, Ltd.

PROGRAMME

National Anthem

OVERTURE—"Le Carnaval Romain," Op.	...	...	Berlioz
SONGS { "Ein Schwan" "Ein Traum," Op. 48, No. 6 }	...	...	Grieg
	FREDA TOWNSON		
CONCERTO in D	...	...	Paganini
<i>Allegro maestoso</i>			
Solo Violin—DAVID TAYLOR (Gowland Harrison Exhibitioner)			
RECIT. and RONDO—"Mia speranza adorata" (Köchel v. 416)	...	...	Mozart
JOAN COXON			
SYMPHONY No. 2, in D, Op. 73 (1st Movement)	Brahms
<i>Allegro non troppo</i>			
Conducted by OTTO ERNST			

INTERVAL OF FIVE MINUTES

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<i>Allegro moderato</i>			
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VALETTA IACOPI (Associated Board Exhibitioner)			
CONCERTO No. 1, in E flat	Liszt
Solo Pianoforte—YELLAND RICHARDS (Blumenthal Scholar)			
RECIT.—"My Arms"	Handel
ARIA—"Sound an Alarm" } (Judas Maccabæus)	
WILFRED MILES (Walter Stokes Scholar)			
CLOSING SCENE from "Götterdämmerung"	Wagner
IRENE MORDEN (Brünnhilde)			

STEINWAY CONCERT GRAND PIANOFORTE

THE ROYAL ACADEMY OF MUSIC.

JN the year 1822, John Fane, eleventh Earl of Westmorland (a distinguished Diplomat) returning to England after his experiences at Foreign Courts, came to the conclusion that something ought to be done to stimulate and encourage National Musical Art. He was himself a prolific composer, as the shelves of the R.A.M. Library bear witness, and finding that London lacked what other foreign Capitals possessed, namely, a School of Music, his Lordship conceived the happy idea of instituting and founding a music school similar in plan and purpose to those schools which he had visited on the Continent, but modified appropriately so as to suit the peculiar necessities and prejudices of the time and of the national temperament.

Accordingly, as eventually formulated on July 5th, 1822, by a meeting of "wealthy and aristocratic art-lovers," the scheme of the "Academy of Music" bears resemblance to other "charitable institutions" established about the same time under the influence of equally vague and indefinite emotional patronage.

In less than ten years after its inauguration the Academy had proved its value, and on the 23rd June, 1830 (exactly 100 years ago) H.M. King George IV. granted it a Royal Charter, by which it became "The Royal Academy of Music." Since its foundation the Academy has enjoyed the patronage of the Crown, and its President to-day is H.R.H. The Duke of Connaught and Strathearn, K.G.

With only twenty students (all of whom were boarders) and a teaching staff of some thirty odd, supplemented by a Head Master, a Governess, and a Principal, the Academy started on its chequered career on the 24th March, 1823, in what had been the town house of the Earl of Caernarvon, altered and amplified to suit its new purpose. As the needs and importance of the Academy increased,

neighbouring houses were annexed and in the year 1911, when the leases expired, the School removed to its present home in the Marylebone Road.

From the very beginning, the students of the Academy have been gathered from and representative of, the whole country.

To-day, when the number on the roll is nearly fifty times the original twenty, the representative character of the students is, if anything, greater than at first. Not only does every Colony and Dominion within the Empire contribute its quota, but from every part of the civilised world—literally, “from China to Peru”—young people are sent to be trained “in the cultivation of the Science of Music” and “to attain perfection in it” through the facilities afforded at the Royal Academy of Music.

The Authorities of the Academy, realising that the Institution is representative of, and responsible to, a world-wide constituency, have always endeavoured through the usual channels, public and private, to keep the work of the school before the attention of the whole Empire. The Concert to be given in Liverpool this afternoon by the Students’ Orchestra, under the direction of Sir Henry J. Wood—himself a most distinguished alumnus of the School—is an extension of this policy, and has been arranged with the object of allowing the many friends of the Academy, and music-lovers generally, in the North of England to get first-hand knowledge of the artistic activities of the oldest Music School of the British Empire.

In the life and work of the Academy, the Orchestra, which has been directed and trained by Sir Henry J. Wood since 1923, fills a place of the highest importance. Its personnel is continually subject to change as students enter and leave the School, but, as an organization, it remains the great nerve-centre from which energy and stimulus are radiated to the other activities of the Institution. Twice weekly, throughout the Term, it meets in the Academy Concert-Hall and engages, under its inspiring conductor, in the intensive study of Overtures, Symphonies, Concertos, and orchestral works of all schools and composers, from Bach to Bartók.

Orchestra :

First Violins :

GRINKE, FREDERICK O.
TAYLOR, DAVID
ALLEN, JOAN
BACH, JOHN S.
COLLINGE, CHRISTINA
COTTRELL, JOSEPHINE
GIPPS, ERNEST B.
GÓROWSKI, JOHN S.
GRAINGER, EILEEN
KEILLER, PEARL
KEMP, PHYLLIS
LUDVIPOL, MARNINA
MALLENDER, DOROTHY
MARTIN, DAVID
McCUTCHEON, HUGH M.
MOONSHINE, BERNARD E.
NASH, NORA
NICOL, JOYCE
O'SULLIVAN, NOREEN
PAULIN, SYLVIA
SIMPSON, LISA.
SMITH, GILBERT
STABLEFORTH, EILEEN
TOWNSHEND, JACQUELINE
WRIGHT, JAMES

Second Violins :

FORBES, WATSON
BAINBRIDGE, VERA
BRYANT, JEAN
BUTCHER, KATE
BUTLER, NANCY
CHETWYND, ELIZABETH
EVANS, EILEEN A.
EZEKIEL, RAMA
HOBBINS, E. ST. CLAIR
HUDSON, MARJORIE
HUTCHINGS, NANCY
JONES, THOMAS
LANDMAN, MARY
LETT, SHEILA
LINDSAY, MADELINE
LUDLAM, CONSTANCE
LUPTON, BETSY
MANLY, EUGENIE
MELLOR, EILEEN
MORRISON, ANDREW
REES, EDNA
SCHMEISING, WILHELMINA
SHARPE, KATHERINE B.
SWANSON, ELSPETH
WALSWORTH, IVOR
WRIGHT, FRANCES

Violas :

LOCKYER, JAMES T.
ARVON-DAVIES, MORFYDD
BOLTON, BETTY
BRYER, BARBARA
EDWARDS, GWYNNE
MOORE, WINIFRED
NANKIVELL, PHILLIPA
NORTH, MARGERY
ROBSON, JEAN
TAYLOR, WALTER A.
TURNER, LORNA
WOOLLS, MARGARET M. A.

Violoncellos :

THOMAS, DAVID FFRANGCON
BENSON, GWENDOLINE
BURRIDGE, BERYL
CLAPHAM, JOHN
DAVIES, LORNA M.
DRING, ERICA
DUROSE, MARJORIE
FOURACRE, MARY
GRAMMEL, MARIE
HARMSWORTH, WILLIAM
HOOTON, FLORENCE
JESSETT, ALICE
LLOYD, MEGAN
McCARTHY, EILEEN
PIRIE, RUTH
RICKELMAN, BORIS
WALTON, JOHN
WILSON, MARGARET C.

Double Basses :

WINTERBOTTOM, CHARLES
CHESTERMAN, E. D.
GRAY, CHARLES H.
GREENISH, DORIS
HULBERT, JOAN
LODGE, H. E.
STANLEY, PAUL J.
TILDESLEY, RICHARD

Flutes :

WALKER, EDWARD G.
BALDWIN, KATHLEEN
BROMHALL, OLIVE M.
HOPKINSON, MARIANA
SHACKLETON, EUSTYN

Piccolo :

SHACKLETON, EUSTYN

Oboes :

MACDONAGH, TERENCE
GASKELL, HELEN
SANDIFORD, PEARL

Cor Angliae :

GASKELL, HELEN

Clarinets :

DRAPER, HAYDN P.
KELL, REGINALD
TRANMER, EILEEN

Bass Clarinet :

LEAR, WALTER

Bassoons :

NEWTON, RICHARD
VINTER, GILBERT
DRAPER, PAUL B.

Horns :

CURSUE, ALFRED J.
ALEXANDRA, JOHN G.
BUTTON, E. A.
HYDE, ALAN D.
SMITH, GEORGE W.

Trumpets :

EDWARDS, C. W.
FENWICK, G.
PRITCHARD, ERIC
WILLIAMS, RALPH

Bass Trumpet :

FALKNER, A.

Trombones :

STEAD, FRANCIS E.
ATHERLEY, E.
EVANS, ROBERT

Tuba :

SMITH, H. R.

Tympani :

BENDER, CHARLES
ERNST, OTTO

*Bass Drum, Side Drum, Cymbals,
Triangle, Gong, Tambourines, &c.*

GRADER, W. J.
ASKEW, NORMAN
MIDDLEMISS, HUGH P.
NIEMAN, ALFRED

Harps :

MELHUISH, GWEN
WOLFE, JULIA

Librarian' :

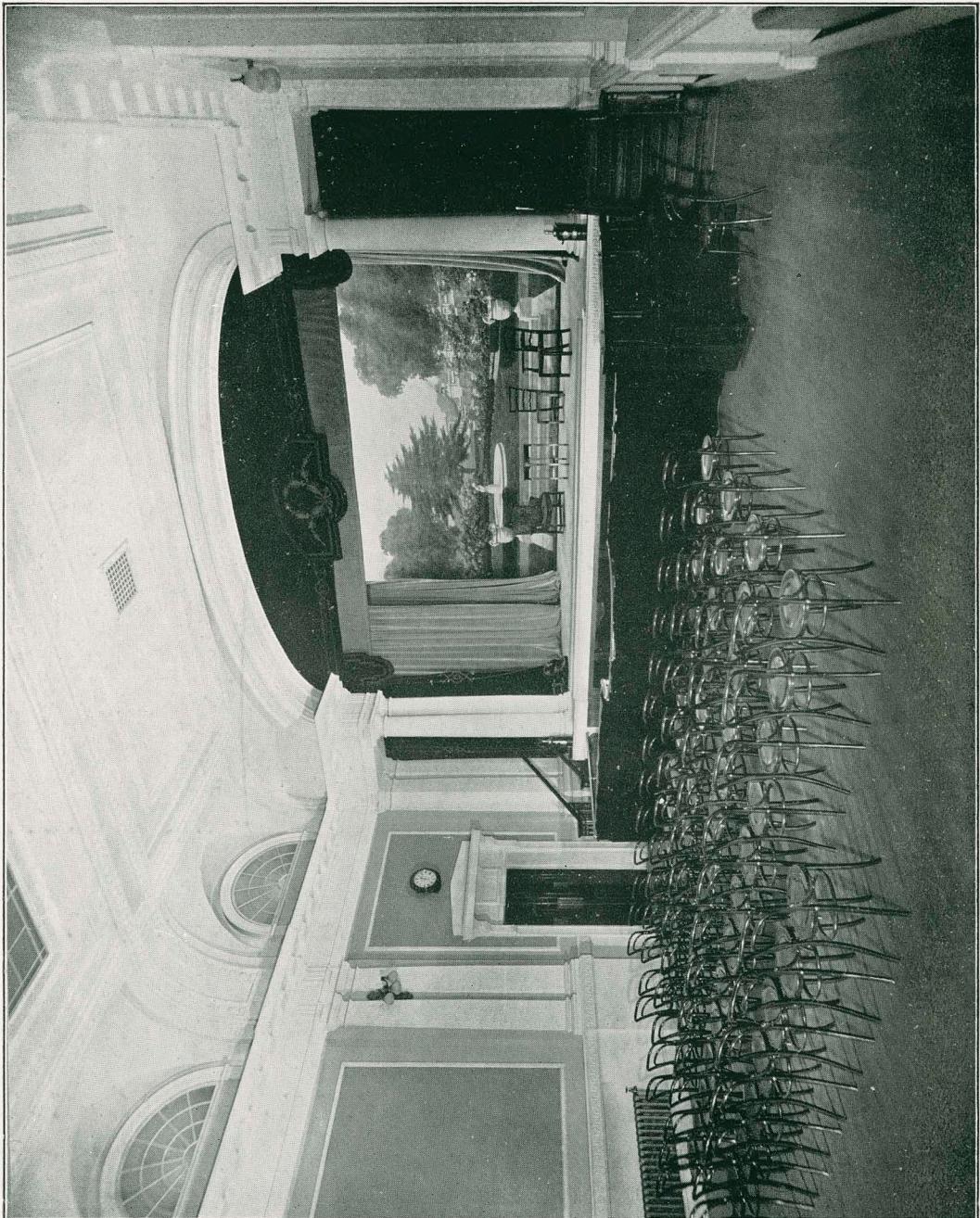
RENAUT, W. E.



Photo by

Alex Corbett

THE ROYAL ACADEMY OF MUSIC STUDENTS' ORCHESTRA
CONDUCTOR—SIR HENRY J. WOOD



THE DUKE'S REHEARSAL THEATRE

The Royal Academy of Music has been established for the training of Composers, Teachers and Executants in every branch of the Art.

Individual training is supplemented by systematic practice in :—

OPERA

CHORAL SINGING

ORCHESTRAL PLAYING

ENSEMBLE PLAYING

DRAMA

ETC., ETC.

All students taking the ordinary curriculum pay a uniform fee of Fourteen Guineas (£14 14s. 0d.) per term.

Prospectus and information may be had from

A. ALGER BELL,

Secretary.

The Royal Academy of Music,
York Gate,
Marylebone Road,
LONDON, N.W.1.

NEW SCALA THEATRE

CHARLOTTE STREET & TOTTENHAM STREET, TOTTENHAM COURT ROAD, W.1.

NEAREST TUBE STATION

GOODGE STREET.

Proprietor A. E. ABRAHAMS.
Lessees W.E.E., Ltd.
Manager WILLIAM A. GALTON.

Licensee D. A. ABRAHAMS.
Managing Director FREDERICK G. LLOYD.
Box Office Manager W. SPORREY.



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

INSTITUTED 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

Patrons:

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President: H.R.H. The Duke of Connaught and Strathearn, K.G.

Principal: John B. McEwen, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

PERFORMANCES

BY THE

OPERA CLASS

1930

Operas produced by

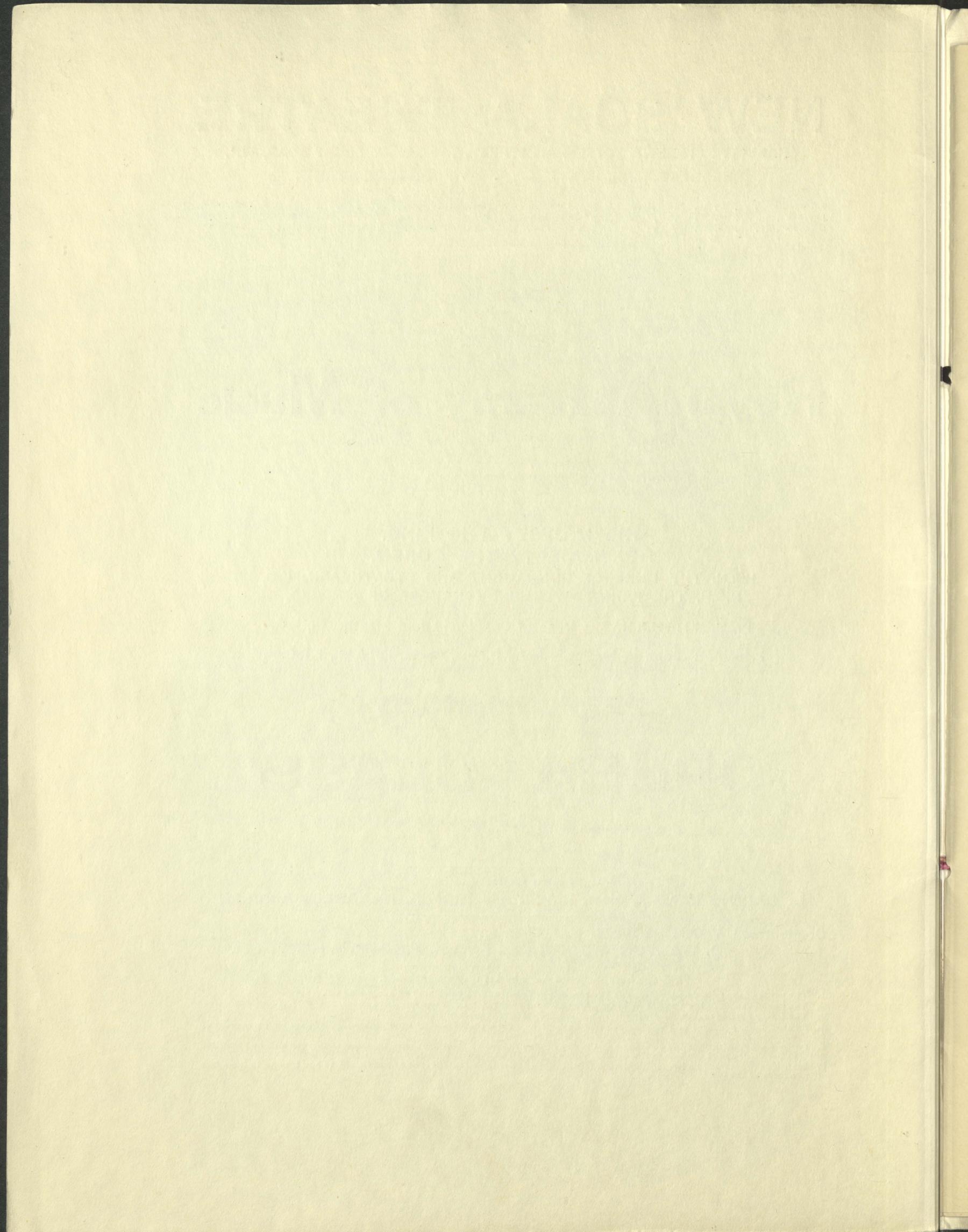
L. CAIRNS JAMES, Hon. R.A.M. and ISOBEL McLAREN, A.R.A.M.

Conductors: **YORK BOWEN, F.R.A.M.**, and

B. WALTON O'DONNELL, M.V.O., F.R.A.M. (By Courtesy of the B.B.C.)

Extracts from the Rules made by the Lord Chamberlain.

1. The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
2. The Public can leave the Theatre at the end of the performance by all exit and entrance doors.
3. The safety curtain must be lowered and raised in the presence of each audience.
4. All gangways, passages and staircases must be kept free from chairs or any other obstructions whether permanent or temporary.
5. Persons must not be allowed to stand or sit in any of the gangways intersecting seating, and standing can only be permitted in the gangways at the side of the seating, where there are no steps.
6. Sufficient space must be left in gangways where standing is permitted for persons to pass easily to and fro and to have free access to the exits.





ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.1

PERFORMANCES
BY
THE STUDENTS
OF THE
OPERA CLASS—1930

“SAMSON AND DELILAH”

Saint-Saëns

On Tuesday, July 15th, Thursday, July 17th and Saturday, July 19th
at 7.30 p.m.

“THE VALKYRIE”

Wagner

On Wednesday, July 16th and Friday, July 18th
at 6 p.m.

(Dinner Interval 7 to 8.15 p.m.)

THE ROYAL ACADEMY OF MUSIC OPERA ORCHESTRA



Mr. CAIRNS JAMES

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Central Photographic Co.



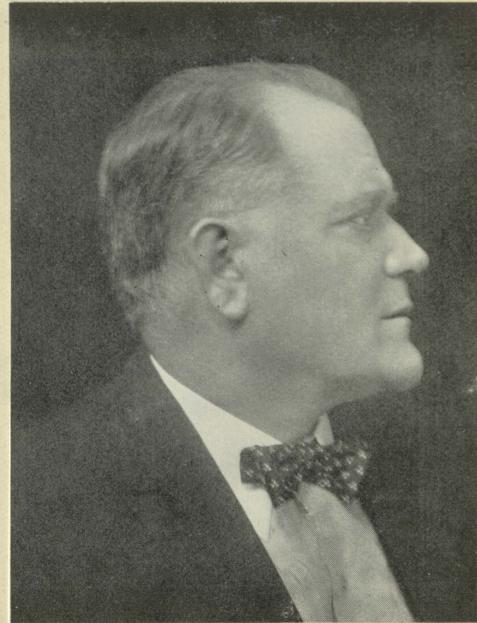
Miss ISOBEL McLAREN

Photo.
Lassalle.



Miss FLORA M. FAIRBAIRN

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Mr. THOMAS MEUX, Hon. R.A.M.

Photo.
Histed.

The Royal Academy of Music Opera Orchestra

THE ORCHESTRAS FOR THE OPERAS "Samson and Delilah" and "The Valkyrie" will be selected from the following:—

FIRST VIOLINS

Allen, Joan
Bach, John S.
Collinge, Christina
Cottrell, Josephine
Górowski, John S.
Grainger, Eileen
Grinke, Frederick O.
Higgs, Joye
Keiller, Pearl
Kemp, Phyllis
Ludlam, Constance
Ludvipol, Marnie
Mallender, Dorothy
McCutcheon, Hugh
Moonshine, Bernard E.
Nash, Norah
Nicol, Joyce
O'Sullivan, Noreen
Parker-Smith, Geoffrey
Paulin, Sylvia
Sharpe, Kathleen
Simpson, Lisa
Smith, Gilbert
Stableforth, Eileen
Taylor, David
Townshend, Jacqueline
Wright, James

SECOND VIOLINS

Bainbridge, Vera
Bryant, Jean
Butler, Nancy
Chetwynd, Elizabeth
Daniel, Ruth
Evans, Eileen A.
Ezekiel, Rama
Forbes, Watson
Gipps, Ernest B.
Hobbins, E. St. Clair
Hudson, Marjorie
Hutchings, Nancy
Jones, Thomas
Landman, Mary
Lett, Sheila
Lindsay, Madeline
Lupton, Betsy
Manly, Eugenie
Martin, David
Meller, Eileen
Rees, Edna
Schmeising, Wilhelmina
Swanson, Elspeth
Walsworth, Ivor
Wright, Frances

VIOLAS

Arvon-Davies, Morfydd
Bryer, Barbara
Godfrey, Joan
Lockyer, James T.
Moore, Winifred
Nankivell, Philippa
North, Margery
Quaife, Arthur S.
Robson, Jean
Thomas, Peggy
Turner, Lorna
Woolss, Margaret M. A.

VIOLONCELLOS

Dring, Erica
Fouracre, Mary
Hooton, Florence
Lloyd, Megan
Pirie, Ruth
Rickelman, Boris
Thomas, David Ffrangcon
Walton, John
Wilson, Margaret C.

DOUBLE BASSES

Gray, Charles H.
Green, Horace G.
Sterling, Samuel
Tildesley, Richard
Winterbottom, Charles

FLUTES

Hopkinson, Mariana
Shackleton, Eustyn
Smith, Wilfred G.
Stainer, Charles

PICCOLO

Stainer, Charles

OBOS

Gaskell, Helen
Goossens, Léon J.
Sandiford, Pearl

COR ANGLAIS

Gaskell, Helen

CLARINETS

Draper, Haydn P.
Kell, Reginald

BASS CLARINET

Draper, Mendel P.

BASSOONS

Newton, Richard
Vinter, Gilbert

HORNS

Bradley, Francis
Cursue, Alfred J.
Hyde, Alan D.
Smith, George W.

TRUMPETS

Dyson, Rowland
Fenwick, George
Solomon, John
Williams, Ralph

TROMBONES

Garvin, A. T.
Guttridge, Frank
Stamp, Jesse

TUBA

Smith, H. R.

TIMPANI

Bender, Charles

BASS DRUM, SIDE DRUM, CYMBALS, TRIANGLE, GLOCKENSPIEL, etc.

Askew, Norman
Ernst, Otto
Grader, W. J.
Middlemiss, Hugh P.

HARPS

James, Rhiannon
Melhuish, Gwen
Simon, Enid

LIBRARIAN

Renaut, William E.

Conductors

{ **YORK BOWEN, F.R.A.M.**
B. WALTON O'DONNELL, M.V.O., F.R.A.M.

"SAMSON AND DELILAH"

Libretto by FERDINAND LEMAIRE
(English Version by EUGÈNE OUDIN)
Music by C. SAINT-SAËNS

<i>ACT I.</i>	A PUBLIC SQUARE IN THE TOWN OF GAZA, SHOWING THE TEMPLE OF DAGON
<i>ACT II.</i>	DELILAH'S ABODE IN THE VALLEY OF SARECK
<i>ACT III., Scene I.</i>	THE PRISON OF GAZA
.. <i>Scene II.</i>	INTERIOR OF THE TEMPLE OF DAGON

CASTS:

		July 15th		July 17th		July 19th
DELILAH .. . .	..	Valetta Iacopi	..	Marjorie Hughes ..	..	Beryl O'Dare
SAMSON .. . .	..	James Topping	..	Walter Taylor ..	..	Walter Taylor
HIGH PRIEST OF DAGON ..	..	Vaughan Welsh	..	Clifford Deri ..	..	William Worsley
ABIMELECH .. . .	..	George Scott ..	..	George Scott ..	..	Norman Fulton
AGED HEBREW .. . .	..	John Meirion	..	Donald Macgregor ..	..	Lawrence O'Neill
PHILISTINE MESSENGER ..	..	Alec John ..	..	Alec John ..	..	Alec John
1ST PHILISTINE .. . .	..	Jack Pow ..	..	Jack Pow ..	..	Jack Pow
2ND PHILISTINE .. . .	..	Norman Fulton	..	Norman Fulton ..	..	George Scott

CHORUS OF HEBREWS AND PHILISTINES:

Ackland, Helena	Hamilton, Mary	Murch, Marian
Bartle, Phyllis	Hamilton-Smith, Janet	Nelthropp, Kathleen
Bernstein, Rose	Haslett, Margaret	Newman, Theresa
Berryman, Gwen	Higham, Cicely	Newport, Irene
Brown, Vera	Jones, Mary E.	Pugh-Jones, Catherine
Dumain, Vera	Kelsey, Sylvia	Rees-Jenkins, Margaret
Elkan, Joan	Langham, Alice	Scully, Winifred
Fletcher, Dorothy	Leake, Josephine	Smith, Ethel L.
Genn-Williams, Mary	Leggett, Enid	Spencer-Smith, Mary
Green, Irene	McGladery, Edith	Stevenson, Jessie

ASSISTED BY MEMBERS OF THE LONDON OPERATIC CHOIR

Dances by Members of the R.A.M. Ballet Class
Dances arranged by FLORA M. FAIRBAIRN

Conductor *Opera produced by* *Stage Manager* *Assistant Stage Manager* *Chorus Master* *YORK BOWEN, F.R.A.M.*
L. CAIRNS JAMES, Hon. R.A.M., and ISOBEL McLAREN, A.R.A.M. *ISOBEL McLAREN, A.R.A.M.* *WINIFRED BAINES* *E. VIVIAN DUNN*

SCENERY, COSTUMES and PROPERTIES by the ROYAL CARL ROSA OPERA COMPANY.
WIGS, etc. by BERT.

“SAMSON AND DELILAH”

SYNOPSIS

ACT I.

The curtain rises on the Israelites praying to God for deliverance from the yoke of the Philistines. They are mocked by Abimelech, Satrap of Gaza, but Samson rises in wrath and inspires his brethren to take up arms. They fall upon their unsuspecting oppressors, slaying Abimelech and routing the whole army of Philistines.

The High Priest of Dagon finding his friend slain, vows vengeance, but is deserted by his companions who fear Samson's wrath. The triumphant Israelites are greeted with offerings, and even Delilah, the rose of Sharon, receives them and pays homage to the hero, Samson, who would have succumbed to her charms, but for the restraint of an aged Israelite.

Delilah then promises the High Priest that she will avenge her people by winning Samson's love and forcing from him the secret of his great strength.

ACT II.

Samson is drawn to Delilah's abode against his will and she receives him tenderly. Once more her beauty asserts its power over him and he sinks at her feet pouring out his love for her. Even so she cannot learn his secret, and leaving him in contempt and scorn, enters her abode. This is Samson's undoing as he rushes after her. The Philistines surround the house and Delilah delivers him into their hands, having already deprived him of his strength by cutting off his locks.

ACT III.—(Scene 1.)

Samson, now bereft of his sight, is put into prison, there to turn the heavy mill wheel. Bitterly repentant he implores God to take his life as the price of the deliverance of his people who can be heard wailing without.

ACT III.—(Scene 2.)

Eventually Samson is lead away to Dagon's Temple for the festival of the Philistines in honour of their victory. Samson remains silent in spite of the taunts and gibes of Delilah, until they order him to sacrifice at Dagon's shrine. Then he whispers to the child who is guiding him to lead him to the pillars of the temple. This done, he loudly invokes the God of Israel, and seizing the pillars tears them down with a mighty crash, burying the Philistines in the ruins of their temple.

**There will be an interval of fifteen minutes between Acts I. and II.,
and twenty-five minutes between Acts II. and III.**



CONDUCTOR—YORK BOWEN, F.R.A.M.

Photo.
Navana, Ltd.



PRINCIPALS IN "SAMSON AND DELILAH"

Photo.
Central Photographic Co.



BALLET CLASS IN "SAMSON AND DELILAH"

Photo.
Central Photographic Co.

"THE VALKYRIE"

Libretto and Music by RICHARD WAGNER
(English Version by FREDERICK JAMESON)

CASTS:

				July 16th		July 18th
SIEGMUND	..	..	..	Alec John	..	James Topping
HUNDING	..	..	..	Lawrence O'Neill	..	Donald McGregor
WOTAN	..	..	..	Vaughan Welsh	..	Edgar Elmes
SIEGLINDE	..	..	..	Irene Morden	..	Dorothy Stanton
BRÜNNHILDE	..	..	..	Dorothy Stanton	..	Irene Morden
FRICKA	..	..	..	Valetta Iacopi	..	Beryl O'Dare
GERHILDE	..	THE VALKYRIES	THE VALKYRIES	Mary Durham	..	Mary Durham
ORTLINDE	..			Marian Murch	..	Marian Murch
WALTRAUTE	..			Freda Townson	..	Freda Townson
SCHWERTLEITE	..			Helena Ackland	..	Helena Ackland
HELMWIGE	..			Gwen Berryman	..	Gwen Berryman
SIEGRUNE	..			Janet Hamilton-Smith	..	Janet Hamilton-Smith
GRIMGERDE	..			Constance Stocker	..	Constance Stocker
ROSSWEISSE	..			Cicely Higham	..	Cicely Higham

SCENERY, COSTUMES and PROPERTIES by the ROYAL CARL ROSA OPERA COMPANY.
WIGS, etc., by BERT.

“THE VALKYRIE”

SYNOPSIS

ACT I.

Here we are introduced to the dwelling of Hunding, a mighty warrior, where Siegmund, son of Wotan and a mortal woman, has sought refuge without knowing it is the abode of an enemy.

Sieglinde, Hunding's wife, who was forced into marriage against her will, attracts the guest and wins his love.

On his return home, Hunding learns to his disgust that his guest is the same warrior who has killed his kinsman. The laws of hospitality demand that he give him food and shelter for the night, but Hunding warns Siegmund that in the morning they will fight. Sieglinde, in order to save her lover, mixes a powder in her husband's potion, which sends him into a profound sleep.

She then returns to Siegmund and shows him a sword thrust into an ashtree's stem. Placed there by Wotan, no one has yet succeeded in loosening the steel. Siegmund reveals to Sieglinde that he is the son of Waelsung, and they recognise that they are twin brother and sister. Siegmund succeeds in drawing the sword from the tree and together they elope.

ACT II.

Wotan is seen giving directions to the Valkyrie, Brünnhilde, who is to shield Siegmund in his battle with Hunding, when Fricka, who is the protector of marriages and very jealous of her fickle husband, comes up and remonstrates with him violently, forcing Wotan to withdraw his protection from Siegmund. Wotan recalls Brünnhilde and sends her forth to tell Siegmund of his doom. Siegmund, however, wins her over by his noble courage, and she resolves to disobey Wotan and help Siegmund against his foe. At the combat between Hunding and Siegmund, Brünnhilde stands by Siegmund's side, but Wotan breaks Siegmund's sword, and he falls. Hunding is then killed by a wrathful glance from Wotan. Brünnhilde flies from Wotan taking Sieglinde with her.

ACT III.

The Valkyries arrive through the clouds each carrying a hero into Valhalla, but Brünnhilde carries Siegmund instead of a hero. Having sought the help of the other Valkyries in vain, she resolves to save Sieglinde alone. She sends Sieglinde to the great forest where Fafner, the giant, changed into a dragon, guards the Rhinegold, giving her the broken pieces of Siegmund's sword to keep for her son Siegfried.

Wotan arrives in thunder and lightning, and in his wrath, changing Brünnhilde into a common mortal, dooms her to a long magic sleep. Brünnhilde, however, prevails upon him, and he encircles her with a fiery wall through which none but a hero can penetrate to wake her from the magic sleep.

Wotan then leads her to a rocky bed (Brünnhilde's rock), covers her with the shield, spear and helmet of the Valkyries and calls up Loge, who surrounds the rock on which she sleeps with glowing

There will be an interval of one hour and a quarter between Acts I. and II.,
and twenty minutes between Acts II. and III.



CONDUCTOR—B. WALTON O'DONNELL, M.V.O., F.R.A.M.

Photo.
Claude Harris, Ltd.



PRINCIPALS IN "THE VALKYRIE."

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Central Photographic Co.



THE VALKYRIES

Photo.
Central Photographic Co.



MR. F. VIVIAN DUNN
Photo.
Central Photographic Co.



MISS WINIFRED BAINES
Photo
Central Photographic Co.

THE OPERA CLASS

The study of Opera is carried on in the Royal Academy of Music as an adjunct to the training of Singers, all of whom are expected to take part in this class.

The Course of Study comprises lessons in Singing, Stage Gesture, Stage-Craft and Diction, Dancing and General Musicianship. The Special Rehearsal Class meets in the Duke's Rehearsal Theatre twice a week.

Frequent performances of both Grand and Light Opera take place in the Academy Theatre and elsewhere throughout the year, and the objects of the Class are to enable every properly qualified student to gain experience in all kinds of *rôles*—principal and secondary.

COURSE OF STUDY.

SINGING, two lessons per week of one hour each in conjunction with one other Student.

STAGE GESTURE, two hours per week in class.

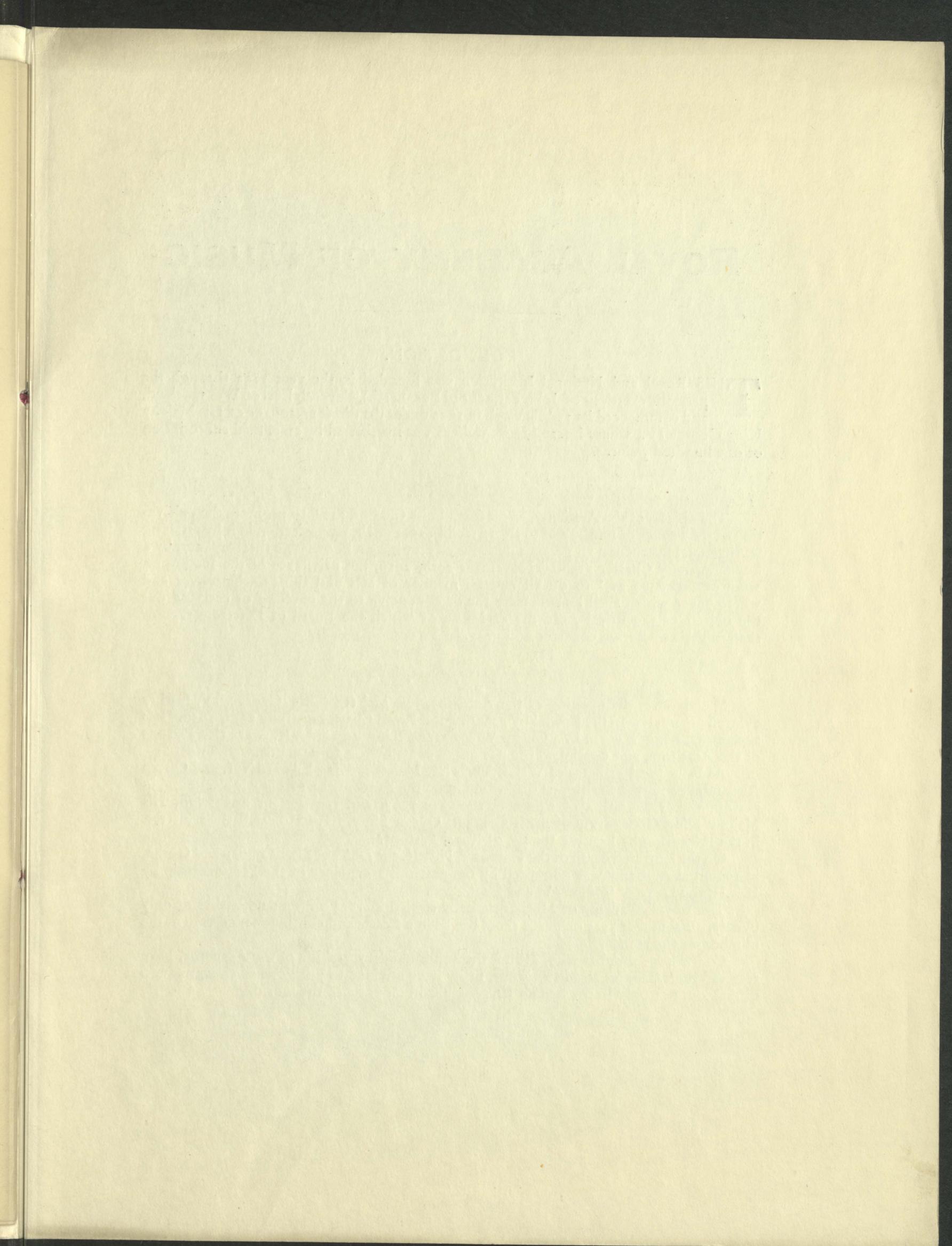
STAGE-CRAFT AND DICTION, one hour per week in class.

DANCING, one hour per week in class.

GENERAL MUSICIANSHP, Pianoforte, Elements of Music, Harmony, and Aural Training as arranged by the Principal.

OPERA REHEARSAL CLASS, two-four hours per week.

The Fee for the Course is £14 14s. od. per Term.





ROYAL ACADEMY OF MUSIC

FOUNDATION.

THIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas.

OBJECTS.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof," and by a Supplementary Charter granted November 29th, 1910, the privileges of the Institution were extended so as "to do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary."

HISTORY.

Shortly after the opening of the Academy, His Majesty King George IV. further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, King William IV., Queen Victoria, and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its funds.

As Prince and Princess of Wales, Their late Majesties King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in the year 1897, and the present Sovereign, His Majesty King George V., with his Consort, Queen Mary, have indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The Royal Academy of Music originally started in 1823 with a studentship of only twenty. From that year onwards there has been a steady and continuous increase in the number on the roll.

Of the large number who, during the hundred odd years' life of the Academy, have received their training within its walls, many have attained to positions of eminence and distinction, not only in the British Empire, but in all parts of the world.

ROYAL ACADEMY OF MUSIC

CENTENARY LECTURE HALL



PRACTICE PIANOFORTE RECITAL

On WEDNESDAY, 18th JUNE, 1930, at 3 p.m.

BY PUPILS OF

CHARLES F. REDDIE, F.R.A.M.

No Repetition of a Piece,
or recall of a Performer,
is allowed at these Meetings

These Concerts are a part of the Educational Course of the Royal Academy of Music, and are intended to afford Students experience in public performance.

The doors will be closed during each piece.

Titles of Works						Names of Performers
RHAPSODY	...	...	...	...	...	Arthur Hinton *
ALLEGRO in B minor, Op. 8	...	...	...	...	...	Schumann
DANSE DU MEUNIER	...	...	...	...	...	M. de Falla
ANDALUZA	...	...	...	...	...
STUDY in F minor	...	...	...	...	...	Liszt
FLIRTATION IN A CHINESE GARDEN	...	...	...	...	...	Chasins
RUSH HOUR IN HONG KONG	...	...	...	...	...
FIRE DANCE	...	...	...	...	...	M. de Falla
VARIATIONS in A minor	...	...	...	...	...	Paganini—Liszt
VARIATIONS in F minor	...	...	...	...	...	Haydn
PRELUDE (MS.)	...	...	...	...	...	Beryl Price †
VALSE from "Naila"	...	...	...	...	...	Delibes—Dohnanyi
BALLADE in F minor, Op. 52	...	...	...	...	...	Chopin
PRELUDE in D	...	...	...	...	...	S. Rachmaninov
LIEBESLIED	...	...	...	...	...
SONNETTO DEL PETRACA, No. 104	...	...	...	...	...	Liszt
SONATA in C minor, Op. 25, No. 1	...	...	...	...	...	Nicolai R. Medtner

* Ex-Student

† Second Study

ERARD GRAND PIANOFORTE.

This Programme admits to Recital.

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme.

[P.T.O.]



Royal Academy of Music

MICHAELMAS TERM, 1930

BEGINS

MONDAY, SEPTEMBER 22nd,

ENTRANCE EXAMINATIONS

FROM

THURSDAY, SEPTEMBER 11th

THE

STUDENTS' ORCHESTRA

CONDUCTED BY

Sir HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

EVERY

Tuesday and Friday, 2-5 p.m.

ADMISSION FREE on Application to the Secretary.

THE R.A.M. CLUB

FOUNDED 1889.

President - - - - - WILLIAM WALLACE, F.R.A.M.
Hon. Secretary - - - - - A. BRIAN NASH, A.R.A.M.

Social & Musical Meeting

On Thursday, 3rd July, 1930
AT THE
ROYAL ACADEMY OF MUSIC

JELLY D'ARANYI

At the Piano - Mrs. ETHEL HOBDAY

RECEPTION by THE PRESIDENT

At 8.0 p.m.

PROGRAMME

I. CONCERTO, E major

Bach

II. CHACONNE

Bach

INTERVAL

III. SUITE, on Themes of Pergolesi

Stravinsky

IV. MÉLODIE

Hubay

PASSEPIED

Délibes—Gruenberg

JIG

F. S. Kelly

LA VIDA BREVE

de Falla—Kreisler

[1930]



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.

Instituted, 1822.

Incorporated by Royal Charter, 1830.

PATRONS :

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal: JOHN B. McEWEN, M.A., D.Mus.Oxon., F.R.A.M., F.R.C.M.

THE OPERA CLASS

Will give performances at

THE NEW SCALA THEATRE

PROPRIETOR—A. E. ABRAHAMS.

LICENSEE—D. A. ABRAHAMS.

LESSEES: W. E. E., LTD.

MANAGING DIRECTOR: FREDERICK G. LLOYD.

CHARLOTTE STREET, W.1.

THE OPERAS PRODUCED BY

L. CAIRNS JAMES, Hon. R.A.M., and ISOBEL McLAREN, A.R.A.M.

SAMSON & DELILAH

(Saint-Saëns)

Tuesday, Thursday and Saturday, July 15th, 17th and 19th,

AT 7.30 P.M.

DOORS OPEN AT 7 P.M.

Conductor: YORK BOWEN, F.R.A.M.

THE VALKYRIE

(Wagner)

Wednesday and Friday, July 16th and 18th, at 6 p.m.

DINNER INTERVAL 7 TO 8.15 P.M.

DOORS OPEN AT 5.30 P.M.

Conductor: B. WALTON O'DONNELL, M.V.O., F.R.A.M.

(By courtesy of the B.B.C.)

**Orchestra Stalls 5/9, Stalls 3/6, Dress Circle 3/6, Circle 2/4, Upper Circle 1/2
(including tax in all cases).**

Tickets may be booked in advance to all parts of the House, and can be obtained on and after **Monday, June 30th**, on application to the **BOX OFFICE**, Scala Theatre. (Telephone: MUSEUM, 6010.)

Novello, Printers, London.

NEW SCALA THEATRE

CHARLOTTE STREET & TOTTENHAM STREET, TOTTENHAM COURT ROAD, W.1.

NEAREST TUBE STATION - - - GOODGE STREET.

Proprietor
Lessees
Manager

A. E. ABRAHAMS.
W.E.E., Ltd.
WILLIAM A. GALTON.

Licensee
Managing Director
Box Office Manager

D. A. ABRAHAMS.
FREDERICK G. LLOYD.
W. SPORREY.



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patrons:

HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

6^{D.}

President: H.R.H. The Duke of Connaught and Strathearn, K.G.

Principal: John B. McEwen, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

PERFORMANCES

BY THE

OPERA CLASS 1930

Operas produced by

L. CAIRNS JAMES, Hon. R.A.M. and ISOBEL McLAREN, A.R.A.M.

Conductors: **YORK BOWEN, F.R.A.M., and**

B. WALTON O'DONNELL, M.V.O., F.R.A.M. (By Courtesy of the B.B.C.)

Extracts from the Rules made by the Lord Chamberlain.

1. The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
2. The Public can leave the Theatre at the end of the performance by all exit and entrance doors.
3. The safety curtain must be lowered and raised in the presence of each audience.
4. All gangways, passages and staircases must be kept free from chairs or any other obstructions whether permanent or temporary.
5. Persons must not be allowed to stand or sit in any of the gangways intersecting seating, and standing can only be permitted in the gangways at the side of the seating, where there are no steppings.
6. Sufficient space must be left in gangways where standing is permitted for persons to pass easily to and fro and to have free access to the exits.



ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.1

PERFORMANCES
BY
THE STUDENTS
OF THE
OPERA CLASS—1930

“SAMSON AND DELILAH”

Saint-Saëns

On Tuesday, July 15th, Thursday, July 17th and Saturday, July 19th
at 7.30 p.m.

“THE VALKYRIE”

Wagner

On Wednesday, July 16th and Friday, July 18th
at 6 p.m.
(Dinner Interval 7 to 8.15 p.m.)

THE ROYAL ACADEMY OF MUSIC OPERA ORCHESTRA



Mr. CAIRNS JAMES
Photo.
Central Photographic Co.



Miss ISOBEL McLAREN
Photo.
Lassalle.



Miss FLORA M. FAIRBAIRN
Photo.
Central Photographic Co.



Mr. THOMAS MEUX
Photo.
Histed.

The Royal Academy of Music Opera Orchestra

THE ORCHESTRAS FOR THE OPERAS "Samson and Delilah" and "The Valkyrie"

will be selected from the following:—

FIRST VIOLINS

Allen, Joan
Bach, John S.
Collinge, Christina
Cottrell, Josephine
Górski, John S.
Grainger, Eileen
*Grinke, Frederick O.
Higgs, Joyce
Keiller, Pearl
Kemp, Phyllis
Ludlam, Constance
Ludvipol, Marnina
McCutcheon, Hugh
Moonshine, Bernard E.
Nash, Norah
Nicol, Joyce
O'Sullivan, Noreen
Parker-Smith, Geoffrey
Paulin, Sylvia
Sharpe, Kathleen
Simpson, Lisa
Smith, Gilbert
Stableforth, Eileen
†Taylor, David
Townshend, Jacqueline
Wright, James

SECOND VIOLINS

Bainbridge, Vera
Bryant, Jean
Butler, Nancy
Chetwynd, Elizabeth
Daniel, Ruth
Evans, Eileen A.
Ezekiel, Rama
*Forbes, Watson
†Gipps, Ernest B.
Hobbins, E. St. Clair
Hudson, Marjorie
Hutchings, Nancy
Jones, Thomas
Landman, Mary
Lett, Sheila
Lindsay, Madeline
Lupton, Betsy
Manly, Eugenie
Martin, David
Meller, Eileen
Rees, Edna
Schmeising, Wilhelmina
Swanson, Elspeth
Walsworth, Ivor
Wright, Frances

Conductors

VIOLAS

Arvon-Davies, Morfydd
Bryer, Barbara
Godfrey, Joan
*†Lockyer, James T.
Moore, Winifred
Nankivell, Philippa
North, Margery
Quaife, Arthur S.
Robson, Jean
Thomas, Peggy
Turner, Lorna
Wools, Margaret M. A.

VIOLONCELLOS

Dring, Erica
Fouracre, Mary
Hooton, Florence
Lloyd, Megan
Pirie, Ruth
Rickeiman, Boris
*Thomas, David Ffrangcon
†Walton, John
Wilson, Margaret C.

FLUTES

Hopkinson, Mariana
Shackleton, Eustyn
*†Smith, Wilfred G.
Stainer, Charles

PICCOLO

Stainer, Charles

* Leaders in "The Valkyrie" Orchestra.
† Leaders in "Samson and Delilah" Orchestra.

OBOES

Gaskell, Helen
*†Goossens, Léon J.
Sandiford, Pearl

COR ANGLAIS

Gaskell, Helen

CLARINETS

*Draper, Haydn P.
†Kell, Reginald

BASS CLARINET

Draper, Mendel P.

BASSOONS

*†Newton, Richard
Vinter, Gilbert

HORNS

Bradley, Francis
*†Cursue, Alfred J.
Hyde, Alan D.
Smith, George W.

TRUMPETS

Dyson, Rowland
Fenwick, George
*†Solomon, John
Williams, Ralph

TROMBONES

Garvin, A. T.
Guttridge, Frank
*†Stamp, Jesse

TUBA

Smith, H. R.

TIMPANI

Bender, Charles

BASS DRUM, SIDE DRUM, CYMBALS, TRIANGLE, GLOCKENSPIEL, etc.

Askew, Norman
Ernst, Otto
Grader, W. J.
Middlemiss, Hugh P.

HARPS

James, Rhiannon
*Melhuish, Gwen
†Simon, Enid

LIBRARIAN

Renaut, William E.

{ **YORK BOWEN, F.R.A.M.**
B. WALTON O'DONNELL, M.V.O., F.R.A.M.

“SAMSON AND DELILAH”

Libretto by FERDINAND LEMAIRE
(English Version by EUGÈNE OUDIN)
Music by C. SAINT-SAËNS

ACT I. A PUBLIC SQUARE IN THE TOWN OF GAZA,
SHOWING THE TEMPLE OF DAGON
ACT II. DELILAH'S ABODE IN THE VALLEY OF SARECK
ACT III., Scene I. THE PRISON OF GAZA
" Scene II. INTERIOR OF THE TEMPLE OF DAGON

CASTS:

	<i>July 15th</i>	<i>July 17th</i>	<i>July 19th</i>
DELILAH	Valetta Iacopi	Marjorie Hughes	Beryl O'Dare
SAMSON	James Topping	Walter Taylor	Walter Taylor
HIGH PRIEST OF DAGON	Vaughan Welsh	Clifford Deri	William Worsley
ABIMELECH	George Scott	George Scott	Norman Fulton
AGED HEBREW	John Meirion	Donald MacGregor	Lawrence O'Neill
PHILISTINE MESSENGER	Alec John	Alec John	Alec John
1ST PHILISTINE	Jack Pow	Jack Pow	Jack Pow
2ND PHILISTINE	Norman Fulton	Norman Fulton	George Scott

CHORUS OF HEBREWS AND PHILISTINES:

Ackland, Helena	Hamilton, Mary	Murch, Marian
Bartle, Phyllis	Hamilton-Smith, Janet	Nelthropp, Kathleen
Bernstein, Rose	Haslett, Margaret	Newman, Theresa
Berryman, Gwen	Higham, Cicely	Newport, Irene
Brown, Vera	Jones, Mary E.	Pugh-Jones, Catherine
Dumain, Vera	Kelsey, Sylvia	Rees-Jenkins, Margaret
Elkan, Joan	Langham, Alice	Scully, Winifred
Fletcher, Dorothy	Leake, Josephine	Smith, Ethel L.
Genn-Williams, Mary	Leggett, Enid	Spencer-Smith, Mary
Green, Irene	McGladery, Edith	Stevenson, Jessie

ASSISTED BY MEMBERS OF THE LONDON OPERATIC CHOIR

Dances by Members of the R.A.M. Ballet Class

Dances arranged by FLORA M. FAIRBAIRN

Conductor	YORK BOWEN, F.R.A.M.
Opera produced by	L. CAIRNS JAMES, Hon. R.A.M., and ISOBEL McLAREN, A.R.A.M.
Stage Manager	ISOBEL McLAREN, A.R.A.M.
Assistant Stage Manager	WINIFRED BAINES
Chorus Master	F. VIVIAN DUNN

SCENERY, COSTUMES and PROPERTIES by the ROYAL CARL ROSA OPERA COMPANY.
WIGS, etc., by BERT.

“SAMSON AND DELILAH”

SYNOPSIS

ACT I.

The curtain rises on the Israelites praying to God for deliverance from the yoke of the Philistines. They are mocked by Abimelech, Satrap of Gaza, but Samson rises in wrath and inspires his brethren to take up arms. They fall upon their unsuspecting oppressors, slaying Abimelech and routing the whole army of Philistines.

The High Priest of Dagon finding his friend slain, vows vengeance, but is deserted by his companions who fear Samson's wrath. The triumphant Israelites are greeted with offerings, and even Delilah, the rose of Sharon, receives them and pays homage to the hero, Samson, who would have succumbed to her charms, but for the restraint of an aged Israelite.

Delilah then promises the High Priest that she will avenge her people by winning Samson's love and forcing from him the secret of his great strength.

ACT II.

Samson is drawn to Delilah's abode against his will and she receives him tenderly. Once more her beauty asserts its power over him and he sinks at her feet pouring out his love for her. Even so she cannot learn his secret, and leaving him in contempt and scorn, enters her abode. This is Samson's undoing as he rushes after her. The Philistines surround the house and Delilah delivers him into their hands, having already deprived him of his strength by cutting off his locks.

ACT III.—(Scene 1.)

Samson, now bereft of his sight, is put into prison, there to turn the heavy mill wheel. Bitterly repentant he implores God to take his life as the price of the deliverance of his people who can be heard wailing without.

ACT III.—(Scene 2.)

Eventually Samson is lead away to Dagon's Temple for the festival of the Philistines in honour of their victory. Samson remains silent in spite of the taunts and gibes of Delilah, until they order him to sacrifice at Dagon's shrine. Then he whispers to the child who is guiding him to lead him to the pillars of the temple. This done, he loudly invokes the God of Israel, and seizing the pillars tears them down with a mighty crash, burying the Philistines in the ruins of their temple.

**There will be an interval of fifteen minutes between Acts I. and II.,
and twenty-five minutes between Acts II. and III.**



CONDUCTOR—YORK BOWEN, F.R.A.M.

Photo.
Navana, Ltd.



PRINCIPALS IN "SAMSON AND DELILAH"

Photo.
Central Photographic Co.



BALLET CLASS IN "SAMSON AND DELILAH"

Photo.
Central Photographic Co.

"THE VALKYRIE"

Libretto and Music by RICHARD WAGNER
(English Version by FREDERICK JAMESON)

CASTS:

	<i>July 16th</i>					<i>July 18th</i>				
SIEGMUND ..	..	..	..	Alec John	..	..	..	James Topping		
HUNDING ..	..	..	..	Lawrence O'Neill	..	..	..	Donald MacGregor		
WOTAN ..	..	..	..	Vaughan Welsh	..	..	..	Edgar Elmes		
SIEGLINDE ..	..	..	..	Irene Morden	..	..	..	Dorothy Stanton		
BRÜNNHILDE ..	..	..	..	Dorothy Stanton	..	..	..	Irene Morden		
FRICKA ..	..	..	..	Valetta Iacopi	..	..	..	Beryl O'Dare		
GERHILDE ..	THE VALKYRIES	Mary Durham	..	..	..	..	..	Mary Durham		
ORTLINDE ..		Marian Murch	..	..	..	..	..	Marian Murch		
WALTRAUTE ..		Freda Townson	..	..	..	..	..	Freda Townson		
SCHWERTLEITE ..		Helena Ackland	..	..	..	..	..	Helena Ackland		
HELMWIGE ..		Gwen Berryman	..	..	..	..	..	Gwen Berryman		
SIEGRUNNE ..		Janet Hamilton-Smith	..	..	..	..	..	Janet Hamilton-Smith		
GRIMGERDE ..		Constance Stocker	..	..	..	..	..	Constance Stocker		
ROSSWEISSE ..		Cicely Higham	..	..	..	..	..	Cicely Higham		

SCENERY, COSTUMES and PROPERTIES by the ROYAL CARL ROSA OPERA COMPANY.
WIGS, etc., by BERT.

“THE VALKYRIE”

SYNOPSIS

ACT I.

Here we are introduced to the dwelling of Hunding, a mighty warrior, where Siegmund, son of Wotan and a mortal woman, has sought refuge without knowing it is the abode of an enemy.

Sieglinde, Hunding's wife, who was forced into marriage against her will, attracts the guest and wins his love.

On his return home, Hunding learns to his disgust that his guest is the same warrior who has killed his kinsman. The laws of hospitality demand that he give him food and shelter for the night, but Hunding warns Siegmund that in the morning they will fight. Sieglinde, in order to save her lover, mixes a powder in her husband's potion, which sends him into a profound sleep.

She then returns to Siegmund and shows him a sword thrust into an ashtree's stem. Placed there by Wotan, no one has yet succeeded in loosening the steel. Siegmund reveals to Sieglinde that he is the son of Waelsung, and they recognise that they are twin brother and sister. Siegmund succeeds in drawing the sword from the tree and together they elope.

ACT II.

Wotan is seen giving directions to the Valkyrie, Brünnhilde, who is to shield Siegmund in his battle with Hunding, when Fricka, who is the protector of marriages and very jealous of her fickle husband, comes up and remonstrates with him violently, forcing Wotan to withdraw his protection from Siegmund. Wotan recalls Brünnhilde and sends her forth to tell Siegmund of his doom. Siegmund, however, wins her over by his noble courage, and she resolves to disobey Wotan and help Siegmund against his foe.

At the combat between Hunding and Siegmund, Brünnhilde stands by Siegmund's side, but Wotan breaks Siegmund's sword, and he falls. Hunding is then killed by a wrathful glance from Wotan. Brünnhilde flies from Wotan taking Sieglinde with her.

ACT III.

The Valkyries arrive through the clouds each carrying a hero into Valhalla, but Brünnhilde carries Siegmund instead of a hero. Having sought the help of the other Valkyries in vain, she resolves to save Sieglinde alone. She sends Sieglinde to the great forest where Fafner, the giant, changed into a dragon, guards the Rhinegold, giving her the broken pieces of Siegmund's sword to keep for her son Siegfried.

Wotan arrives in thunder and lightning, and in his wrath, changing Brünnhilde into a common mortal, dooms her to a long magic sleep. Brünnhilde, however, prevails upon him, and he encircles her with a fiery wall through which none but a hero can penetrate to wake her from the magic sleep.

Wotan then leads her to a rocky bed (Brünnhilde's rock), covers her with the shield, spear and helmet of the Valkyries and calls up Loge, who surrounds the rock on which she sleeps with glowing flames.

There will be an interval of one hour and a quarter between Acts I. and II., and twenty minutes between Acts II. and III.



CONDUCTOR—B. WALTON O'DONNELL, M.V.O., F.R.A.M.

Photo.
Claude Harris, Ltd.



PRINCIPALS IN "THE VALKYRIE."

Photo,
Central Photographic Co.



THE VALKYRIES

Photo.
Central Photographic Co.



MR. F. VIVIAN DUNN
Photo.
Central Photographic Co.



MISS WINIFRED BAINES
Photo
Central Photographic Co.

THE OPERA CLASS

The study of Opera is carried on in the Royal Academy of Music as an adjunct to the training of Singers, all of whom are expected to take part in this class.

The Course of Study comprises lessons in Singing, Stage Gesture, Stage-Craft and Diction, Dancing and General Musicianship. The Special Rehearsal Class meets in the Duke's Rehearsal Theatre twice a week.

Frequent performances of both Grand and Light Opera take place in the Academy Theatre and elsewhere throughout the year, and the objects of the Class are to enable every properly qualified student to gain experience in all kinds of *rôles*—principal and secondary.

COURSE OF STUDY.

SINGING, two lessons per week of one hour each in conjunction with one other Student.

STAGE GESTURE, two hours per week in class.

STAGE-CRAFT AND DICTION, one hour per week in class.

DANCING, one hour per week in class.

GENERAL MUSICIANSHP, Pianoforte, Elements of Music, Harmony, and Aural Training as arranged by the Principal.

OPERA REHEARSAL CLASS, two-four hours per week.

The Fee for the Course is £14 14s. od. per Term.



ROYAL ACADEMY OF MUSIC

FOUNDATION.

THIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas.

OBJECTS.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof," and by a Supplementary Charter granted November 29th, 1910, the privileges of the Institution were extended so as "to do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary."

HISTORY.

Shortly after the opening of the Academy, His Majesty King George IV. further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, King William IV., Queen Victoria, and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its funds.

As Prince and Princess of Wales, Their late Majesties King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in the year 1897, and the present Sovereign, His Majesty King George V., with his Consort, Queen Mary, have indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The Royal Academy of Music originally started in 1823 with a studentship of only twenty. From that year onwards there has been a steady and continuous increase in the number on the roll.

Of the large number who, during the hundred odd years' life of the Academy, have received their training within its walls, many have attained to positions of eminence and distinction, not only in the British Empire, but in all parts of the world.

GROTRIAN HALL

Wigmore Street, W, 1

An Invitation Pianoforte Recital

BY

STUDENTS

OF THE

ROYAL ACADEMY of MUSIC

STUDYING UNDER CHARLES F. REDDIE, F.R.A.M.

(By kind permission of the Principal, Dr. McEwen)



WEDNESDAY, JULY 23rd, 1930, at 8 p.m.

THIS PROGRAMME ADMITS BEARER TO RECITAL

In accordance with the requirements of the London County Council.

1. The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open.
2. All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.

PROGRAMME

Rhapsody - - - - - Arthur Hinton
 MARJORIE EVE

Allegro in B minor, Op. 8 - - - - - Schumann
 JOAN ASHWELL

Prelude and Fugue, A minor - - - - - Bach
 BARBARA WITHERS

Study in F minor - - - - - Liszt
 BEATRICE SKILLICORN

Flirtation in a Chinese Garden
 Rush Hour in Hong Kong
 Fire Dance } - - - - - Chasins
 MARJORIE OLIVER - - - - - M. de Falla

Sonata in C minor, Op. 25, No. 1 - - - - - Nicolai R. Medtner
 ROBERT O. EDWARDS

SHORT INTERVAL

Valse from "Naila" - - - - - Delibes—Dohnanyi
 MIRIAM STAINCLIFFE

Variations in F minor
 Prelude (MS.) - - - - - Haydn
 BERYL PRICE - - - - - Beryl Price

Prelude in D
 LIEBESLIED } - - - - - S. Rachmaninov

Sonetto del Petrarca, No. 104 - - - - - Liszt
 BEATRICE THOMAS

Ballade in F minor, Op. 52 - - - - - Chopin
 ROSE SYMONDSON

Rhapsody - - - - - John Ireland
 ROBERT O. EDWARDS

GROTRIAN-STEINWEG PIANOFORTE



ST. PAUL'S CATHEDRAL.

Order of Service

FOR THE FUNERAL OF

SIR ASTON WEBB, G.C.V.O.,

(Past President of the Royal Academy)

BORN MAY 22ND, 1849.

DIED AUGUST 21ST, 1930.

MONDAY, AUGUST 25TH, 1930.,

AT 12 NOON.

The Cathedral Clergy meeting the Body at the West End of the Nave will go before it toward the Chancel, and the Choir will sing the Burial Sentences to Croft's setting.

I AM the resurrection and the life, saith the Lord : he that believeth in Me, though he were dead, yet shall he live : and whosoever liveth and believeth in Me shall never die.

I KNOW that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though after my skin worms destroy this body, yet in my flesh shall I see God : Whom I shall see for myself, and mine eyes shall behold, and not another.

WE brought nothing into this world, and it is certain we can carry nothing out. The Lord gave, and the Lord hath taken away ; blessed be the Name of the Lord.

When the Clergy have reached their stalls, and the coffin has been placed as appointed, the Choir will sing the following Psalm :

PSALM XXIII—*Dominus regit me.*

THE Lord is my shepherd : therefore can I lack nothing.

2. He shall feed me in a green pasture : and lead me forth beside the waters of comfort.

3. He shall convert my soul : and bring me forth in the paths of righteousness, for his Name's sake.

4. Yea, though I walk through the valley of the shadow of death I will fear no evil : for thou art with me ; thy rod and thy staff comfort me.

5. Thou shalt prepare a table before me against them that trouble me : thou hast anointed my head with oil, and my cup shall be full.

6. But thy loving-kindness and mercy shall follow me all the days of my life : and I will dwell in the house of the Lord for ever.

Glory be to the Father and to the Son : and to the Holy Ghost ;

As it was in the beginning is now and ever shall be : world without end. Amen.

Then shall follow :

LESSON. Wisdom iii. 1—9.

BUT the souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die : and their departure is taken for misery, and their going from us to be utter destruction : but they are in peace. For though they be punished in the sight of men, yet is their hope full of immortality. And having been a little chastised, they shall be greatly rewarded : for God proved them, and found them worthy for himself.

As gold in the furnace hath he tried them, and received them as a burnt offering. And in the time of their visitation they shall shine, and run to and fro like sparks among the stubble. They shall judge the nations, and have dominion over the people, and their Lord shall reign for ever. They that put their trust in him shall understand the truth: and such as be faithful in love shall abide with him: for grace and mercy is to his saints, and he hath care for his elect.

*The Lesson being ended, the following HYMN will
be sung :*

HYMN No. 401.

A. & M.

(“*The souls of the righteous are in the hand of God, and there shall no torment touch them.*”)

NOW the labourer's task is o'er;
Now the battle day is past;
Now upon the farther shore
Lands the voyager at last.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.

There the tears of earth are dried;
There its hidden things are clear;
There the work of life is tried
By a juster Judge than here.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.

There the sinful souls that turn
 To the Cross their dying eyes,
 All the love of Christ shall learn
 At His Feet in Paradise.

Father, in Thy gracious keeping
 Leave we now Thy servant sleeping.

There no more the powers of hell
 Can prevail to mar their peace ;
 Christ the Lord shall guard them well,
 He Who died for their release.

Father, in Thy gracious keeping
 Leave we now Thy servant sleeping.

“Earth to earth, and dust to dust,”
 Calmly now the words we say,
 Leaving him to sleep in trust
 Till the Resurrection-day.
 Father, in Thy gracious keeping
 Leave we now Thy servant sleeping. Amen.

*Then the following from the Liturgy of St. Chrysostom
 shall be sung (to the Kieff Chant) :*

Emmōn GIVE rest, O Christ, to thy servants with thy saints,
 where sorrow and pain are no more, neither
 sighing, but life everlasting,

Thou only art immortal, the Creator and Maker of
 man ; but we are mortal, formed of the earth, and unto
 earth shall we return : for so didst thou ordain when
 thou createdst me, saying : “Dust thou art, and unto
 dust shalt thou return.” All we go down to the dust,
 and weeping o'er the grave we make our song :
 Alleluia ! Alleluia ! Alleluia !

Then shall be said :

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

OUR Father, which art in heaven, Hallowed be Thy Name. Thy Kingdom come. Thy will be done, In earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation ; But deliver us from evil. Amen.

ALMIGHTY God, with whom do live the spirits of them that depart hence in the Lord, and with whom the souls of the faithful, after they are delivered from the burden of the flesh, are in joy and felicity ; We give thee hearty thanks, for that it hath pleased thee to deliver this thy servant, ASTON, out of the miseries of this sinful world ; beseeching thee, that it may please thee, of thy gracious goodness, shortly to accomplish the number of thine elect, and to hasten thy kingdom ; that we, with all those that are departed in the true faith of thy Holy Name, may have our perfect consummation and bliss, both in body and soul, in thy eternal and everlasting glory ; through Jesus Christ our Lord. Amen.

The grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost, be with us all evermore. Amen.

HYMN No. 27. .

A. & M.

"Abide with us; for it is toward evening, and the day is far spent."

A BIDE with me; fast falls the eventide,
 The darkness deepens; Lord, with me abide;
 When other helpers fail, and comforts flee,
 Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day;
 Earth's joys grow dim, its glories pass away;
 Change and decay in all around I see;
 O Thou, Who changest not, abide with me.

I need Thy Presence every passing hour;
 What but Thy grace can foil the tempter's power?
 Who like Thyself my guide and stay can be?
 Through cloud and sunshine, Lord, abide with me.

I fear no foe with Thee at hand to bless;
 Ills have no weight, and tears no bitterness;
 Where is death's sting? Where, Grave, thy victory?
 I triumph still, if Thou abide with me.

Hold Thou Thy Cross before my closing eyes;
 Shine through the gloom, and point me to the skies;
 Heaven's morning breaks, and earth's vain shadows flee;
 In life, in death, O Lord, abide with me. Amen.

THE DEAD MARCH.



Royal Academy of Music

THE FOLLOWING
LECTURES, CONCERTS, &c.

WILL BE GIVEN DURING THE

“REVIEW” WEEK from the 1st to 6th DECEMBER, 1930

Tickets for the Lectures are enclosed.

Students *must* attend those Lectures for which their tickets are stamped in *red*, unless they have special permission from the Principal to be absent.

The tickets at each Lecture will be collected by the attendants, and should have written upon them the name of the student who uses them.

MONDAY, 1st DECEMBER

10 a.m. LECTURE—“The Pianist as Interpreter of Early Keyboard Music”—DÉSIRÉE MacEWAN, A.R.A.M.
12 noon LECTURE—“Music in the Ordinary Affairs of Life”—SIR THOMAS OLIVER, M.A., M.D., F.R.C.P., LL.D., D.Sc., D.C.L., J.P. (*President—Institute of Hygiene*).
3 p.m. CHAMBER CONCERT.

TUESDAY, 2nd DECEMBER

10 a.m. VIOLIN RECITAL—ARTHUR CATTERALL.
12 noon LECTURE—“Costume”—SIR NIGEL PLAYFAIR, B.A.
2 p.m. ORCHESTRAL REHEARSAL.

WEDNESDAY, 3rd DECEMBER

10 a.m. LECTURE—“Diction”—FREDERICK RANALOW, F.R.A.M.
12 noon LECTURE—“Words and Music”—PHILIP WAYNE, M.A. (*Headmaster—St. Marylebone Grammar School*).
8 p.m. FORTNIGHTLY CONCERT.

THURSDAY, 4th DECEMBER

10 a.m. LECTURE—“Modern Verse, its Aims and Problems”—ALBAN JEYNES.
12 noon LECTURE—“The Approach to Reality through Art”—HILDA D. OAKELEY, M.A., D.Lit. (*Reader in Philosophy, University of London King's College*)

FRIDAY, 5th DECEMBER

9.30 a.m. REHEARSAL for Orchestral Concert (Queen's Hall).
10 a.m. LECTURE—“Some Problems of Composition-study of the Present Day”—BENJAMIN J. DALE, F.R.A.M.
12 noon LECTURE—“What Schubert did for Song”—H. PLUNKET GREENE, Hon. R.A.M. (Pianoforte—S. LIDDLE).
3 p.m. ORCHESTRAL CONCERT (Queen's Hall). Conductor—SIR HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

SATURDAY, 6th DECEMBER

10 a.m. LECTURE—“Organ Accompaniment”—STANLEY MARCHANT, D.Mus., F.R.A.M.
12 noon LECTURE—“The Art of Dancing”—MADAME ADELINE GENEE, I. et A. (With Demonstrations by Pupils and members of the Association of Operatic Dancing of Gt. Britain).
8 p.m. STUDENTS' DANCE—Reception by Mrs. B. Walton O'Donnell.

No appearance yet during Review Week.

Frank Britton.

Eugene Carr.

Hilda Dederick.

Robert Edwards.

Lydia Foggie.

Michael Head.

Walter Hickin.

E. J. Hickox.

Harry Isaacs.

W. F. Kipps.

Dora Mathay.

+ John Palmer.
Reginald Paul.

+ Max Payne.

+ Claude Pollard.

Lillian Smith.

+ Felix Swinburne.

B. McCara Symons.

Lawrence Taylor.

+ Percy Waller.

Septimus Webb.

Madeleine Windsor.

Paul Corder.

+ ? Harry Farjeon.

Julia Fungi.

Ivor Foster.

+ Arthur Hinck.

+ Dorothy Howell.

Reginald King.

+ Herbert Kurrill (appeared as Collector)

Elsie Nye.

+ Margie Phillips.

+ Leslie Regan.

Eleanor Rudall.

Frederick Sampson.

Norman Allin.

Thorpe Bates.

Ethel Blandford.

Doug Denhardt.

Caroline Hatchard.

+ Evelyn Langstan.

+ Thomas Meek.

J. Pitt Rivers.

Irene Thompson.

Mary Wilson.

+ Reginald Steffall.

+ Marjorie Heywood.

R. Jerring.

+ Elsie Owen.

Carl Taylor.

+ Charles Woodhouse.

Cedric Sharpe.

+ Herbert Wallem.

+ Charles Winstanley.

+ Douglas Cameron.

F. Durrant.

Nellie Holland.

+ A. Forbes Milne.

F. G. Shinn.

Cecil Martin.

Constance Newell.

Review Wed Colles

Catcart

Dyson

Dr. Wallace

diverseby Bainbridge?

Elmer Dat.

✓ John Coates.

~~R. O. Morris~~

✓ Thomas Beauchamp.

✗ Miles Allen

Dorothy Watt

? Shaw

Hart

Geoffrey Shaw

✗ Sutherland Hylton

✓ Alden Butler

✓ Arthur Agard

✗ Fox

✗ Beulah Scott

~~Dr. Charles Holman~~

✓ Catherine - Dr. James

Walford Davis

✓ Frank Dodd RA

✓ Robert G. Carter

✓ Jean

Adolf Busch and R. Sertini.

Jelly & 'Aranyi.

Recital of Sing. Songs by Astrid Desmond.

Rehearsal of J. B. McEwan String Quartet,
(same players as on previous occasion)
for the Students.

~~Concert of the~~

Programme of Mahag. etc. by the B.B.C.
Players.

Chamber Music programme:

2 Clarinet Quintets: Mozart

Brahms

? players

Folk Dance + Folk Music:

(Douglas Kennedy & Co.)